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No. 225.]

[SEPTEMBER, 1906.

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CORRESPONDENT writes us thus: "Will you please tell me who should select and direct the music when there is a choirmaster as well as an organist?"

This is a question that has been answered more than once before. The choirmaster undoubtedly should "select and direct" the music for the services. He is what a conductor is to a Choral Society. The organist is simply the accompanist. But if the organist is a capable man, we should advise the choirmaster to consult him, as his opinion may be useful. Further, it is in the power of the organist to help or mar the singing, so it is wise for the choirmaster to secure his agreement in the matter of expression, *tempo*, etc. If the two agree on these points, there is no reason why the dual arrangement should not work well and happily. If they do not agree (and there are many occasions when difference of opinion as to how certain passages should be rendered will certainly arise), it would be possible for the organist to play as he thought the rendering should be, while the choir would be singing according to the ideas of the choirmaster. Our advice, therefore, is that, though the final word is with the choirmaster in case of difference of opinion, he should consult his colleague. If they are reasonable men, a little "give-and-take" will result in a satisfactory solution of all difficulties. At the same time we think that upon the whole it is better for the organist to be choirmaster also.

♦♦♦♦

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Mr. J. Crowle, a prominent Wesleyan and chairman of Slater's, the restaurant proprietors, was evidently fond of music and recognised its power to elevate people. In his will he left a very large sum of money to further the cause of temperance. He believed in lectures, with music, and has empowered his trustees to engage lecturers, who are to receive £750 a year each, and three professional vocalists. Here is a new opening for singers, and one in which they can probably do much good.

♦♦♦♦

Mr. Crowle did not believe in music halls, for he authorises his trustees to spend £500 a year in opposing the grant of licences in any part of England to theatres, music halls, etc.

♦♦♦♦

The Lord Mayor of Manchester is a vocalist. We note that at a recent "Court and Alley Concert" he sang two songs, which were much appreciated. These concerts have been carried on for about eight years with much success. It is an excellent movement that might be introduced into all large towns with advantage.

♦♦♦♦

Here is a true story. An organist was away for holidays in July, and one Sunday a lady played for him. The couplers on his organ did not draw down the keys, and on the Monday the lady wrote saying: "I played for you yesterday, as arranged, but the organ was out of order, as I found the couplers did not act." Where were her ears?

♦♦♦♦

Mr. Sankey has recently published a book entitled "My Life and Sacred Songs," which will be read by many with very considerable interest. He tells us how he came to be asso-

ciated with Mr. Moody. It was in 1870, as a delegate to the International Convention of the Y.M.C.A. at Indianapolis, that he met him. The singing at a seven o'clock prayer meeting conducted by Mr. Moody went execrably, and Mr. Sankey responded to a Presbyterian minister's appeal to give a solo, and sang "There is a fountain filled with blood." This seemed to put life into the congregational singing. At the close the minister introduced Mr. Sankey to Mr. Moody, and Moody, after some straight questions, told Sankey bluntly he would have to give up his business and go to Chicago to help him in his work. "You must," said Moody, "I have been looking for you for the last eight years." At the end of six months, Mr. Sankey felt it his duty to accept Mr. Moody's invitation.

We are glad to hear that an effort is being made to revive the Leeds Nonconformist Choir Union. Leeds ought to have one of the largest and best Unions in the country, and, from what we learn, there is a prospect of that being accomplished. Mr. James W. Broadbent is the hon. sec.

There is a choir strike at the parish church of Cuckfield, and, if what we hear is true, we are not at all surprised. The choir is a voluntary one, and latterly the attendance has not been good. The Vicar called the choir to a meeting, and discussed the situation. Eventually a ballot was taken for the election of a committee of four to draw up rules for the government of the choir, and the curious part of the affair is that, now the rules have been framed, they are kept secret. All the choirmen have been told is that when they infringe a rule their resignations will have to be sent in. The choirmen, one of whom has been in the choir for fifty years, are naturally indignant, and the revolt is the sequel.

The final programme of the Yorkshire chorus, which is shortly to visit Germany, has just been issued. The singers will number about 300—150 each from Leeds and Sheffield respectively—and will start on the journey on Saturday, September 22, reaching Dusseldorf on Sunday morning. The first concert is fixed for September 24, at Dusseldorf, when the "Messiah" and unaccompanied choral works will be given. On Tuesday, at Cologne, Elgar's "The Dream of Gerontius" and unaccompanied works are to be given, and the same programme will be presented at Frankfort on Thursday. On the Friday the party will leave for Bingen, travelling by boat down the Rhine to Cologne on the homeward journey. Leeds and Sheffield will be reached on Saturday.

Welsh musicians will again be disappointed with the result of the chief choral competition at the National Eisteddfod. The first prize was won by a North Staffordshire choir. A Welsh choir has not come out first for some years now. What is the cause?

There has been a very unpleasant disturbance in Leicestershire. A doctor, who was a member of a church choir, kindly promised to give some ambulance lectures in a Wesleyan Chapel. The vicar did not approve, and called upon the doctor either to resign his choir membership or give up his lectures. The choirmaster and his wife, who was organist, thereupon resigned, and the choir followed their example. The vicar told the choirmaster he was a blackguard and a scoundrel, and added that his wife was no better. An action for slander followed, and the vicar has had to pay £20 damages. "Serve him right!" most people will be inclined to say. But it is very deplorable that a Christian minister should act in so foolish and narrow-minded a manner.

Passing Notes.



CANDIDATE for a musical degree protests against being "plucked" for a few trifling consecutive fifths and octaves in work admitted to be otherwise good. I am inclined to sympathise with him. If he had Sir John Stainer for examiner, the result might have been different. Many people seem to think that a music professor needs no other qualification than that of being endowed with a sort of canine scent for tracking consecutives. "We are not so narrow-minded," remarked Sir John, speaking for himself and his fellow University professors. With the example of the great composers before them, it would be unfortunate if they were. Haydn, when asked according to what rules he had intro-

duced a certain harmony, replied that the rules were all his "very obedient servants."

We know, too, how Handel once answered the man who pointed out a couple of consecutive fifths in one of his choruses. "Vell, sare, de fifths produce my effect; here is a pen; please to make it better." Of course that was not to be done. Beethoven became almost apoplectic when Ries pointed out the fifths in his Quartet in C Minor. "Well, what of them?" he demanded. "Oh! but they are forbidden," said Ries. "Who forbids them?" "Why, Fuchs, Marpurg, Albrechtsberger—all the authorities." This was too much. "Very well," thundered Beethoven, "I allow them." Sir John Stainer expressly declared that he would allow

them too; but only if, like Beethoven, the candidate atoned for them by otherwise good writing. That is surely the sensible view to take of the matter.

A friend of mine, who has a hobby of collecting organ-blower stories, reminds me of a wicked thing that once happened in Westminster Abbey. Dr. Isaac Barrow was a fine preacher, but long-winded. A sermon of three hours' duration was short measure with him. Once he was preaching in the Abbey, and had got well on in his "tenthly, my brethren," without any indication of the stream's running dry. Now the Abbey is not only a church, but a show place, and the showmen—to wit, the vergers—grew exceedingly indignant with Dr. Barrow (their private means were of more importance than the means of grace). And so, we are told, they "caused the organs to play until they had blown him down." I confess I should like to have heard that "voluntary" (fit name!) that blew Isaac Barrow down. Only an organist like the late Anton Bruckner, it seems to me, could have choked-off the eloquent Isaac. Bruckner was so enthusiastic that once he began playing it was exceedingly difficult to stop him. He once competed for the post of Court organist at Vienna, each candidate being allowed twenty-five minutes, and played for over an hour before the judges could get him off the stool. Once, at the Crystal Palace, he played until he completely exhausted the blowers and the wind gave out.

The Rev. F. W. Galpin, vicar of Hatfield Broad Oak, Essex, must be an enthusiast of an equally unusual type. It seems that in his vicarage are to be found about 300 early musical instruments, all in a perfect state of preservation. What is still more remarkable, all the specimens are in playable condition. There is, as everybody knows, a very good collection of ancient instruments in the South Kensington Museum; but the most accomplished virtuoso could not make many of them "speak." Mr. Galpin's specimens, on the contrary, are strung and in tune, each instrument is in playing condition, and by his own ingenuity and skill they are restored to their original condition and tone. It is certainly an achievement for Mr. Galpin to be able to play a solo on each of his 300 treasures. There are few virtuosi able to play even a short solo first on the oboe, then on the trombone, followed by the bagpipe and the hurdy-gurdy, then running through the stringed instruments, starting with the monochord and ending with the Viol d'Amore; sitting down at the harpsichord to give his hearers a taste of Handel, then making the organ peal forth in a bit of Bach. A little eighteenpenny book, written by Mr. William Lind, gives a detailed account of this most interesting collection.

The *Musical Times* has a readable little article on the hymn-tune "St. Peter" and its composer, Alexander Robert Reinagle, of whom a portrait is given. No hymnal would be considered complete that did not include "St. Peter." Like other hymn

tunes that have become favourites, this "simple and devotional strain" made its entry into the world in a very humble manner, and, as in similar instances—e.g., "Miles' Lane," "Wareham," "Bedford," and "Rockingham"—it is the only production by which its composer is known and his name carried down to posterity. Reinagle was born at Brighton in 1799. He was the son of Joseph Reinagle, at one time leader of the band at the Edinburgh Theatre, and well known in Scotland during the eighteenth century for his fine performances on the 'cello. This Joseph Reinagle had been apprenticed to a goldsmith in Edinburgh, but as his father was a German music-teacher, it is not surprising that he did not persevere in the goldsmith business. In 1789 he went to Dublin, where a "whimsical circumstance" is recorded of him by the historian of the 'cello. The celebrated Mr. Curran—so the story runs—introduced himself to Reinagle and invited him to dine with some musical friends at his country house, five miles from Dublin. Reinagle, anxious to embrace the opportunity of enjoying that great man's society, most willingly assented; upon which Curran, being in great haste, would not permit the musician to seek for any conveyance, but requested him to ride double on his horse. In this ludicrous way they reached their destination, to the amusement of many friends they met on the road.

J. CUTHBERT HADDEN.

SUITABLE ANTHEMS FOR A MODERATE CHOIR.

In our July issue we promised a further list of anthems suggested by experienced choirmasters as being suitable for "a moderate choir." The following is the second list.

It should be pointed out that anthems containing solos or verse parts are only suggested for choirs containing solo voices, unless these parts are sung by the full choir.

Several composers have sent us the titles of anthems of their own to appear in this list, but we have not included them. We think it better to take the independent opinion of choirmasters rather than that of composers.

"A Hymn of the Homeland"	Sullivan
"The Lord is Great in Zion"	Best
"The Day Thou Gavest, Lord, is Ended"	Woodward
"The Sun shall be no More"	"
"Behold the Days Come"	"
"Omnipotent Lord"	Gounod
"O Sing to God"	"
"Bethlehem"	"
"Father of Heaven"	Attwood—Walmisley
"To Thee, O Lord"	C. L. Williams
"Ye shall Dwell in the Land"	Stainer
"Holy, Holy, Holy"	Crotch
"Before Jehovah's Awful Throne"	Madan
"Therefore with Angels"	Novello
"I will Lay me Down in Peace"	Gadsby
"I will Feed my Flock"	Bridge
"O Lord, how Manifold"	Barnby
"All the People Saw"	Stainer
"Arm, Soldiers of the Lord"	J. Booth
"Praise God in His Holiness"	Tours

Music at Zion Methodist New Connexion Church, Lindley, near Huddersfield.



VISIT to a Yorkshire choir is always a pleasurable experience, and on a "full-dress" day it is almost certain there will be some good things to hear and see. Whit-Sunday at Zion was the great event of the year—the Sunday School Festival. All Yorkshire seems to "come home" at Whitsuntide, and the occasion is welcomed by many former members of the church and school as an opportunity of renewing home associations and having a "good sing," which is their delight. Any such one seeking a reward for the inconveniences of a long journey would assuredly find it in the musical feast which is provided, and in the whole-hearted fashion in which it is served up. At Whitsuntide, at least, it may truly be said of the three services, each better than its predecessor, that Zion is a thrice happy place. Full at the morning and afternoon services, the chapel was packed at night with the whole Zion family, which contains many old folks as well as a number of bright and happy children, who show their love for their school by taking their part in the day's activities with vigour and evident delight.

The morning service is always devoted more especially to the younger children, so the selection

of pieces was of a simple character—although this was not necessary so far as the capabilities of the children were concerned. The Introit was by Mr. S. E. Worton, the organist and choirmaster of the church, who was responsible for the whole of the musical programme, having trained the children in their special pieces. The opening hymn, "March onward," was a fine commencement, the boys especially being well to the fore in the matter of vigorous rendition. The force and verve were surprising to one who was used to the lack of interest displayed by a large proportion of scholars in southern schools—here, all the children seemed to be doing their part, and almost all were doing their best. A verse by the girls only, formed a welcome relief to the martial ardour

of their brothers, who amply compensated themselves for their enforced silence by singing the final verse with redoubled vigour. The second hymn was an old favourite, Laban Solomon's "River of Life." This we had not heard for several years, so it came almost as a fresh piece; certainly the way in which it was sung was both fresh and interesting. The third hymn was an unhappy example of attempting to wed well-known words to a tune of a widely different character to that with which the words have become familiar. The hymn, "Hark, there comes a whisper!" was hardly appropriate for the occasion, and the repeated phrase in the refrain was no improvement. The next hymn "Summer suns are glowing," was happier, the tune (by G. H. Hirst) being brighter than that usually selected, and being in six-eight time moved with sprightly vigour. The anthem was Barnby's "Break forth into joy," sung with admirable expression by the choir, numbering about fifty voices, and in portions of which the children joined. The service closed with Doane's "Bible song."

The afternoon service saw the choir in their places in the gallery, and the scholars of the school were present in large numbers. The opening anthem was Gadsby's "O Lord, our Gover-



MR. S. E. WORTON.

nor," the rendering of which was calculated to increase the good impressions already made, and in which the choir and scholars very ably acquitted themselves. Sullivan's *Lux Eo* to "Hark! a thrilling voice is sounding," was the first hymn, a good "congregational" piece, which was taken up very heartily. A reminiscence from the Principality came in "Ebenezer," sung to "Come, thou fount of every blessing." "Light of life, seraphic fire," to Elliot Button's *Sursum Voces* was certainly a contrast, and the next hymn (St. Bridael's) was still more unfamiliar, but it grew upon the congregation. After the sermon, choir and children united in singing the Hallelujah Chorus from Beethoven's "Mount of Olives." We confess to a pleasurable surprise at hearing this

piece, it being considered as very advanced for young singers, both in regard to compass and other difficulties. But there was no hesitancy in attack, and no lack of fulness in tone, and certainly no errors in time or tune. Some of the children who were less than ten years old did not miss a note, even the top A's and G's being sung, and all seemed to be thoroughly familiar with the score. The choir, of course, gave an excellent "lead," but the "parts" had hard work to be heard, except in the fugal passages. One of the best "anniversary" hymns was "Praise the Lord: His Works Exalt Him," sung to F. C. Maker's *Morgenlied*, which was very admirably adapted for the occasion, and was sung with appreciation. The cumulative effects in the refrain approached to grandeur. Of the "solid" hymns this was the best.

The evening service might have commenced half an hour before the time appointed, as the chapel was then nicely full. A large number of people came afterwards, and made it still fuller, until ultimately all the seats were taken and all the standing places were occupied. Before the service, Gadsby's anthem was again sung. The first hymn was a good children's piece, "Love and Kindness we may Measure," to Taylor's "Newton." The next item, Kipling's "Recessional," should be, we suppose, "the" piece of the evening, but it seemed a little incongruous at a children's festival, and the tune was not strikingly appropriate to the words. "To Thee, O Comforter Divine," to W. C. Filby's "Sundridge," was well sung alike by choir and congregation, as was also Tours' tune to "To thee, O dear, dear country." For the anthem those wonderful children sang again the Beethoven Chorus with, if possible, more verve and vigour than in the afternoon. There was a return to things ordinary when "Abide with Me" (Ellers) was sung. The Benediction was followed by a well-written "Vesper" (Pax Dei) "Grant us Thy peace." The service was not brought to a close, however, without announcing that the day's collections had amounted to over £90, a splendid total, which sent everyone home with a sense of satisfaction.

One of the most enjoyable of the many features of the day was the tasteful and appropriate manner in which Mr. Worton accompanied the various pieces. He gave an excellent lead in the matter of expression, to which the congregation responded as if it were their usual custom so to do.

Mr. Worton has been organist and choir-master at Zion for nearly a quarter of a century. In connection with his work in preparation for the day's service we gathered that the children were trained on six successive Sunday afternoons in the church. Music was supplied for the hymns only, the anthems being learnt by ear from the choir's pattern. Although the day's music under review contained only the

Introit from Mr. Worton's pen, we understand that a tune or anthem of his is frequently included in the services.

The organ was originally a good three-manual instrument of thirty-three stops. In July, 1890, it was completely rebuilt and enlarged, entirely through the generosity of F. W. Sykes, Esq., J.P., of Green Lea, Lindley, which made it one of the largest and finest in the Methodist New Connexion denomination. Messrs. Brindley and Foster were entrusted with the work, the swell, solo, and pedal organs, and also the majority of the great organ, being entirely new. It has now forty-one stops, and is blown by water engines. The tone is exceptionally fine and cathedral-like, every effort to produce a rich quality being conspicuously manifest. Few organs have received such attention in decoration, the rich blending of gold and colour combining to give a superb effect of ease decoration. The design is lofty and imposing, fully corresponding to the splendid building in which it is placed.

The choir is composed of voluntary members, many of whom have good voices, and are members of the Huddersfield Choral and Glee and Madrigal Societies. One or two members have also been chosen to take part in the Leeds and Crystal Palace (Handel) Festivals. Anthems are taken occasionally; at one period, recently, the choirmaster was able to state that sixteen different anthems were taken in five successive Sundays. Now and then a variation is made in the anthem singing by taking them without accompaniment.

The choir has several times been eulogised from the pulpit for the tasteful rendering of anthems, and also has been requested to give special musical services in other chapels in the vicinity. On ordinary Sundays such hymns as "Holy, holy and holy" and "There is an hour of peaceful rest," etc., are favourites, being rendered by organ, choir, and congregation with the requisite subdued tone, completely in contrast to that manifested in "Praise, ye, Jehovah" and "All people that on earth do dwell," such hymns as the latter being invariably sung in that bright, hearty, solid tone so characteristic of Yorkshire lovers of music.

Mr. Worton has given several recitals in the chapel, and has recently been requested to give one during the ensuing winter months. He is also constantly in request for recitals in places of worship in the surrounding district; at the time of our visit he was booked to open a new organ near Doncaster. He possesses the organ (senior honours) certificate issued by the Royal Academy of Music.

The circumstances of the visit placed a stranger among strangers, but nothing could exceed the warmth of the kindly welcome, which increased as the hours passed. We retain a very pleasant recollection and a high appreciation of the courtesy extended to us.

A Word to Organ Grinders.



As every musician knows, organ playing has wonderfully improved during the last fifty years. Really first-class players were rare in the middle of the last century. Now, happily, almost every town of any size can boast of one or more efficient players. But there are still some very wooden players—mere machines who grind out the notes correctly possibly, but with no feeling, no soul, no expression. This is specially observable in the accompaniment of hymns, chants, and anthems. Whether they ever consider the meaning of the words they are accompanying is very doubtful. Years ago a sort of unwritten law was that the last verse of every hymn should be played "full organ," and the one before the last very softly, no matter what the character of the hymn was. In a hymn of five verses, therefore, the organist knew he had to play the tune five times, and he never thought of fitting the tune to the words. The first verse was usually fairly loud, the second softer, the third moderate, the fourth soft, and the fifth full organ, with occasionally an interlude between the fourth and fifth verses, in order to give the congregation time to get breath for the final effort. Though this rigid routine is somewhat altered, partly owing to the expression marks found in most hymnals, still we find here and there, as I have already said, mechanical players. It is for these "grinders" that this paper is written, hoping it may help them to put more feeling into their playing. Let me divide my sermon under four heads.

1. *An occasional "rall." helps to give effect to the words.*

Take the beautiful metrical litanies by T. B. Pollock, where the verses end with such expressions as "We beseech Thee hear us," "Lord, in mercy hear us," "Hear us, Holy Jesu." Here is one complete verse:—

Jesu, from Thy throne on high,
Far above the bright blue sky,
Look on us with loving eye:
Hear us, Holy Jesu.

Surely the last line needs to be slightly slower and softer than the other three lines if we are to get the full effect of the hymn. The same remark applies to this hymn:—

Hear, gracious God! a sinner's cry,
For I have nowhere else to fly;
My hope, my only hope's on Thee:
O God, be merciful to me.

Also to this:—

Come to our poor nature's night
With Thy blessed inward light,
Holy Ghost, the Infinite:
Comforter Divine.

2. *An occasional pause is needful to get expressive congregational singing.*

A short time ago I heard Dykes' well-known tune, "St. Bees," sung in strict time right through, each beat = 104, to the hymn, "Hark, my soul, it

is the Lord." The *tempo* was too quick, and the chopping of the crotchet at the last chord but one was most painful. The last three chords, in my opinion at least, should be rather slower; and a slight pause on the crotchet chord is certainly necessary if the congregation and organ are to move together. Another very similar instance is to be found in Dykes' tune, "St. Barnabas," to "Just as I am—without one plea," where the last chord but one would be very jerky if sung in strict time.

3. *Quotations in hymns should be emphasised as far as possible.*

A good reader will invariably make his hearers understand when he is quoting, and he will make the most of the quotation. An organist should endeavour to do the same. In the verse:—

Hark! an awful voice is sounding;
"Christ is nigh," it seems to say;
"Cast away the dreams of darkness,
O ye children of the day"

the words "Christ is nigh" should be most clearly brought out. If a very slight pause is made after "sounding," and the word "nigh" is cut a little short, the effect is gained. Here is another illustration:—

Oh! might I hear Thy heavenly tongue
But whisper "Thou art Mine";
Those gentle words should raise my song
To notes almost divine.

"Thou art mine" should be separate and distinct from the remainder of the verse. If "whisper" is cut short, and a slight pause made after "mine," it is done. Such hymns as "Art thou weary, art thou languid?" "I heard the voice of Jesus say," need some such treatment as I have described in order to get the full meaning brought out.

4. *Descriptive accompaniment is occasionally effective.*

This can easily be overdone and become ludicrous. But a judicious use of "word painting" is helpful. Here is a verse calling for it:—

When the praise of heaven I hear,
Loud' as thunder to the ear,
Loud as many waters' noise,
Sweet as harp's melodious voice,
Then, Lord, shall I fully know,
Not till then, how much I owe.

The first three lines want a full and vigorous accompaniment; but the fourth line should clearly be quite the opposite. In the two final lines, the "Then" and "Not till then" should be emphasised.

Conder's fine hymn, "Beyond, beyond that boundless sea," is a grand opportunity for an organist to show what he can do in descriptive accompaniment. The contrasts, too, call for much expression to make them effective. Another hymn of a like character is Lyte's "Whom should we love like Thee?" An organist with a soul and good judgment can do wonders with such a hymn. The scope for an effective rendering is almost unlimited.

In accompaniments of this kind the utmost care

The Lord Reigneth.

By ARTHUR BERRIDGE. From "A Harvest Song of Praise."

LONDON: "MUSICAL JOURNAL" OFFICE, 22, PATERNOSTER ROW, LONDON, E.C. Price 1d.

S. A. The Lord reigneth, let the earth rejoice; The

T. B. Key F.

Organ.

Allegro con spirito. =132.

Lord reign-eth, let the earth re-joice, let the earth re-joice, let the earth re-joice; let the

multi-tude of isles be glad. Clouds and darkness, clouds and darkness, clouds and darkness are

d.f. Ed. p

(22)

A HARVEST SONG OF PRAISE.

round a - bout Him ! The Lord reign-eth, let the earth re - joice ; The

F.t.m. > > > ff

{ "r :d | s :s | s :s | - :s | d' : - | d'.t :l ,s | s :f | m : n }
{ de t, :l, | t, :t, | : | f | m :d | r .r :r ,t, | d :r | d : x }
{ "r :d | r :r | : | :s | s : - | s .s :t ,s | s :s | s : n }
{ de t, :l, | s, :s, | : | :s | d :m | s .s :f ,f | m :t, | d : t, }

ff

Lord reigneth, let the earth re - joice, be glad and re - joice; be glad and re - joice; Let the

A.t.m.l.r. f r.s.d.f.F. ff

{ 1 : - | s .f :m ..r | d :l, | "m :d :s, | r :r ..m | d : | : | :d m ..m }
{ d : - | l, l, :t, ..t, | l, :l, | "m :s, | r :r ..m | d f: | : | :d m ..m }
{ m : - | f .l :s e ..m | m :r e | "m :d : | : | :s, | r :r ..m | d :d m ..m }
{ l, :d, | r, r, :m, ..s, | l, :f, | "m :d, : | : | :s, | r :r ..m | d :d m ..m }

ff

rall. a tempo.

mul - ti - tude of isles be glad..... The Lord reigneth, let the

rall. a tempo.

{ m :m | m :m | m : - | m : - | s : - | - : - | - : | :s | d' : - | d'.t :l ,s }
{ m :m | m :m | m : - | m : - | s : - | - : - | - : | :s | m :d | r .r :r ,t, }
{ m :m | m :m | m : - | m : - | s : - | - : - | - : | :s | s : - | s .s :t ,s }
{ m :m | m :m | m : - | m : - | s : - | - : - | - : | :s | d :m | s .s :f ,f }

rall. a tempo.

rall. a tempo.

A HARVEST SONG OF PRAISE.

earth re - joice; The Lord reign-eth, let the earth re - joice, re - joice and be glad, re -

{ s : f | m : .m | l : - | s .f : m ..x | d : l, | m : m | l : s ,s | f : l
 { d : x | d : .x | d : - | l, l, t, ..t, | l, l, | s e, m | m : m .m | r : f
 { s : s | s : .m | m : - | f .l | s e ..m | m : r e | m : s e | l : l ,l | l : l
 { m : t, | d : .t, | l, d, | r, r, m, ..s e, | l, : f, | m, m .x | d e : d e | r : r

- joice and be glad; The Lord reigneth, let the earth re - - - - - joice.....
 { d' : t a ..t a | l : l | l : - | s .s : s ,s | s : - | l : - | t : - : - | - : - : - | - : s : s | s : s : s
 { d : d ,d | d : r | re : - | m .m : m ,m | m : - | m a : - | r : - : - | - : - : - | - : - : - :
 { s : s ,s | f : d' | d' : - | d' d' : d' ,d' | d' : - | d' : - | t : - : - | - : - : - | - : - : - :
 { m : m ,m | f : f | f e : - | s .s : s ,s | s : - | s : - | s : - : - | - : - : - | - : - : - :

1 bar $\frac{3}{4}$ = $\frac{1}{2}$ bar $\frac{4}{4}$

Blessing and hon-our, and glo - ry and power, be un - to our God for ev - er and ev - er;

C.t.

{ m : d : m | s : r : s | m : d : m | s : - : s | m' : r' : t | m' : d' : r' | s : d' : t | d' : d' :
 { d : d : d | r : t, : r | d : d : d | r : d : t, | d' f : f : f | m : - : f | m : m : f | m : m :
 { s : s : s | s : s : s | s : s : s | s : - : s | *d' : r' : r' | t : l : l | d' : s : s | s : s :
 { d : m : d | t, : s, : t, | d : m : d | t, : l, : s, | d' f : r : s | s e : l : f | s : s : s, | d : d :

ff

A HARVEST SONG OF PRAISE.

Bless-ing, hon-our, glo-ry, power, be un-to our God for ev-er and ev-er;

r.s.d.f. A7.

f a tempo.

Bless-ing, hon-our, glo-ry, and power, Bless-ing and hon-our, and glo-ry and power, be

rit. F.t.m.l.r. f a tempo.

f a tempo.

for ev-er, for
un-to our God for ev-er and ev-er; Bless-ing and hon-our, glo-ry and power;

C.t. F.F.

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A HARVEST SONG OF PRAISE.

A HARVEST SONG OF PRAISE.

must be taken to keep them in good taste. We do not want a roar every time a lion is mentioned, and people laugh if they hear a "tootling" on the top octave of a flute whenever a bird is spoken of. It is the wise middle course that must be aimed at.

I can imagine some of my readers saying that it is all very well to suggest pauses, slackening of time, etc., but how are you going to get steady, congregational singing, unless you keep strict time? My reply is that it can be done quite easily even with a large congregation. When they know you are in the habit of treating hymns in this way, they look out for changes of time. After many years of experience, I can say there is no difficulty in getting

the people to respond to your playing, provided you are judicious and carry out your ideas with good taste.

Finally, then, let me say to mechanical organists, "Think what you can do to make your accompaniments helpful to the service of praise." Composers don't put down on paper everything they want; something is left to the judgment of the player. Study, therefore, the words and music before the weekly practice, and see what can be done towards getting good expression. Put soul and tender feeling into your playing, and your work will then be helpful in raising the thoughts and aspirations of the congregation.

Pianissimo.

T the time I refer to I lived—

But before beginning my story I feel it my duty to remark that at the time the thing happened I was not skilled in journalism; that unhappiness came to me later.

I was horn player in the theatre orchestra and in certain musical societies which organised at one time or other concerts for the amusement of the members and their "ladies"—there are no women any more among people who are not aristocrats, all our wives, daughters, and maid-servants are "ladies," which is vastly soothing to an irritable disposition.

I was not then a virtuoso on the horn; but I could play it sufficiently well to satisfy my own personal vanity and aspirations and to torture my family and my neighbours. In the beginning genius is always a nuisance; after the world has given its verdict we may look back in wonder, but at the time—

I was a horn player, and, to save myself from interviewers, I will say that I lived and still live at X—. This is precise enough for history and for modesty.

Now the work of a musician at X— was not very nerve-wearing, and the theatre did not thrust any very heavy work on our shoulders. The repertoire grated constantly in the circle of the operas of Auber, Boieldieu, Rossini, and Offenbach—with an occasional dose of Meyerbeer and Gounod. The audience loved this kind of emotional food; they looked upon operas as they looked on clothes, the older they are the more comfortable they are.

Rehearsals were not difficult. Sometimes our leader, who was deaf, made the little mistake of beating three-four time on a piece that called for common-time, or *vice versa*; but as none of the orchestra ever looked at him, the good man continued placidly on his road, and no one was harmed.

I was not the only blower of the horn in the orchestra and in the society concerts. There was also a horn-player named Ignatius Denon; an excellent fellow, and who was more than a comrade

to me, for he was my dear friend. Ah, but what a difference there was between us!

He was a tall, handsome, blond fellow, with blue eyes, an aquiline nose, a Don Juan-esque moustache, and a smile—ah, what a smile it was!

I played the second, he the first horn part, and he appeared as soloist in the concerts, and played in such a manner that he had a most extraordinary reputation in X—. They had for him—the women—I mean the ladies—especially, an admiration that bordered on fetishism.

To tell the truth, he did not play badly, although, modesty aside, I am persuaded that I am his equal. But he had a way of appearing before the audience, a way of bowing, a way of holding himself and his instrument that were inimitable. Many came to hear him only to admire his gesture when, after playing a piece, he lowered the horn, directing the embouchure towards the ground, and with some little coughs that revealed his Apollo form to perfection, he removed the moisture that had gathered in the tube.

I can assure you that this gesture alone was equal to a lyrical poem. And he knew it, and profited by it to the extent of carrying the pantomime beyond its legitimate limits; for he would keep on cleaning his horn when there was no more water in the tube than in the esophagus of a chronic alcohol drinker.

But beyond the exterior and ostentatious sides of his talent, Denon possessed a more serious and more enviable gift. This gift was revealed in *p p* passages, where he produced a fineness and tenuity of sound that closely bordered on the miraculous. For this reason he always selected for his programmes pieces where the melody grew fainter and fainter, dying by small degrees, *diminuendo*—*diminuendo*. At these times you could have heard the buzzing of the smallest fly. Necks were stretched out, people held their breath and gazed while the artist held himself immovable in the most correct position, embouchure to his lips, his eyes directed heavenwards; the sound of the music gradually dying away until it became imperceptible, and the enthralled audience kept on listening



even when nothing could be heard. Then, when casting aside his Olympian air, he lowered his eyes, smiled and emptied the water out of the horn with the academic gesture already referred to, a howl of enthusiasm came from the lungs of the audience, and hands were clapped until delight was chilled by physical weariness.

These astonishing *pp*'s of Denon plunged me into stupefaction and, I will frankly confess, wounded my self-love as a musician. I laboured to imitate him, but without success; I reached the extreme limits of the most dangerous *pp*, but this *nothing of sound* which made the fortune of Denon was beyond my talents.

I knew by certain signs that there was a secret in the matter. For example, when he played, Denon would allow no one but himself to be on the stage; he placed himself always at a certain distance from the first row of the audience; he would allow no one to accompany him but the conductor, who, as I have said, was deaf. Finally, when we played together at the theatre, this virtuosity in *pp* disappeared at the same time with that astonishing length of breath which made these *tours de force* possible.

Once convinced that there was a secret, I devoted all my time to discover it. I studied Denon while he played, but the distance prevented me from analysing all the details of his playing. To get at the matter, I offered to accompany him—that is, I said I would turn over the pages for him; but, be it through malice or innocence, he told me that there was an organ point or a bar's rest at the bottom of the page, and so he did not need any one to turn it over. Then once, during an *entre acte* on the "Huguenots," indefinitely prolonged on account of a sudden cold that had seized the Queen of Navarre's throat, I studied Denon's horn in his absence from the orchestra, but could discover nothing in it but the usual verdigris and moisture. It was seemingly the same as any other horn.

These unprofitable researches irritated me and induced a state of anger very injurious to wholesome digestion. I grew pale and thin, and Ignatius Denon saw the symptoms, and read my thoughts, for one evening he smiled knowingly and said to me with a *scherzoso* air :

"Ha! Yes! There is a secret. Find it out!"

Find it out! I repeated the words to myself day after day, week after week, month after month, until the irritation arising from failure so enormously increased my bile that I feared I should be ill with jaundice. But there was a secret, and, as I could not discover it for myself, there finally came to me the brilliant idea of compelling Denon to tell it to me. And I succeeded, as you shall hear.

On a certain evening the *Phileuterpe* society, the most aristocratic society in X—, had organised a grand concert, to be followed by a ball.

There were to be heard a pianist of great talent; an opera singer; "Spring Meanderings," in which I played; the "Chorale Philomelic"; and naturally the inevitable Ignatius Denon.

The hall was crowded almost to suffocation, all the notabilities of the place were assembled in it; the audience was aristocratic and exclusive from the crown of its head to the sole of its shoe, and such gorgeous attire!

I was in the little room where the artists lounged until it was time to appear before the public. I waited placidly but alert, ready to carry out my plan, and keeping my eye on Denon, who was already smiling in anticipation of his triumph.

The concert opened with a grand overture, played by the "Bards of Copper," a local organisation. There was applause, and the audience waited patiently for the second number.

This consisted of a romance for the horn, "Murmurs from the Autumn Woods," to be played by the handsome Denon, who prepared himself for the triumph by pulling down his shirt cuffs, arranging his white necktie, giving a last glance at himself in the mirror, and then seizing his horn. But oh, misery! The mouthpiece had disappeared!

The unhappy man turned pale, and, not guessing how the accident could have happened, began to look feverishly around in search of the missing portion of the horn, but in vain. He told his misfortune to the other artists, who, I included, began to look about in every nook and corner.

Let me confess I was not surprised, for I had temporarily taken possession of the mouthpiece, and it now was snugly concealed in my pocket.

The public became impatient; in desperation Denon approached me and said with the most natural air, as if he were only asking for a pipeful of tobacco :

"Joseph, lend me your mouthpiece."

At last I had my man! I answered, with my most spiritual smile :

"Certainly, my dear fellow, but—"

Here I whispered in his ear. He gave a sudden start.

"What!"

"Under no other conditions! Accept or refuse as you will!"

With the words I took the mouthpiece from my horn and carelessly played with it.

I was really sorry for him and the terrible struggle that took place in his soul. But the public became more and more noisy, clamouring for their favourite artist. It was necessary to decide. Denon finally seized the mouthpiece from my hand, and said to me in a gloomy voice :

"I accept! Meet me at two o'clock at the 'Toasted Cheese,' and he rushed on the stage.

Never before did he play with such exquisite perfection, never before was his famous *diminuendo* so extraordinary in its fineness, and his final organ point

ppp

was so long held out that people with sensible, delicate souls cried, "Enough! Enough!" fearing to see him break a blood-vessel.

The piece ended, there was a tempest of applause. Through the partially opened door I saw

Ignatius making his famous gesture while emptying the water out of his horn. He smiled, bowed, bowed again and again; then a hand held out to him a crown made of golden paper, which he hung over his left arm as if it were a basket. Then he retired, swabbing his perspiring face with his handkerchief.

Four hours after we were at the good inn of the "Toasted Cheese," sitting face to face; a bottle of red wine and two glasses on the table before us.

I was filled with excitement and hope; he with resigned despair. There was a long silence; then he said:

"Well!"

"Well?"

"This secret—?"

"Yes; this secret!"

"Have you not guessed it?"

"No."

"You have never noticed anything abnormal?"

"No."

He was silent for a moment, and glanced reproachfully at me; then said, with a sigh:

"I can certainly play the *pp* with remarkable skill, for I have specially studied how to do so. But the final *diminuendo*, you know—and he drew it on the table.



Well I—"

"What?"

"I make believe to sound it."

"Eh?"

"Exactly. The audience imagines it hears something because I hold the horn to my lips, but in reality no sound comes, for I cease playing! It is AN ACOUSTICAL MIRAGE."

Recital Programmes.

LLANDUDNO.—In St. John's Wesleyan Church, Llandudno, by Mr. S. L. Coveney, F.R.C.O.:

Dithyramb	Basil Harwood
"Miles Lane" with Variations	Attwater
Allegretto from "Hymn of Praise"	Mendelssohn
Berceuse and "A Little Fancy"	J. E. Campbell
March, "Pomp and Circumstance"	Elgar
Melodie	Chopin
Chant sans Paroles in A minor	Tschaikowsky
Prayer and Praise	J. C. Culwick

Romance and Scherzo, Symphony in D minor	Schumann
Selections from Faust	Gounod
Serenade, "Night Song"	G. F. Vincent
Gran Marcia del Reg di Espana	Wiegand
Nocturne, from "Midsummer Night's Dream"	Mendelssohn
Musette and Choral	Enrico Bossi
Scènes Pastorales	Blanchet
The Old Hundredth (set as a lesson)	Dr. Blow

Variations on "Aurelia"	Dearnaley
Andante con Moto, 5th Symphony	Beethoven
Andantino in D flat	Lemare
Movement from "Emperor" Quartet	Haydn
Fantasia and Fugue in C minor	Bach
Second Andantino in D flat	Lemare
Nocturne in G minor	Chopin
"St. John's" March	S. L. Coveney

WIDNES.—In Milton Congregational Church, by Mr. T. Rimmer:

Fugue in G Minor	J. S. Bach
Andante, with Variations (from "The Septett")	Beethoven
"Rondo di Campella" (Bell Rondo)	Morandi
{ a Canzone in A Minor	Guilmant
{ b Scherzo in G Minor (from the sixth Symphony)	Widor
Theme with Variations, "The Last Rose of Summer"	Dudley Buck
Overture, "Ruy Blas"	Mendelssohn

BUSHEY.—In Wesleyan Church, by Mr. Fred Gostelow:

Toccata (in the Dorian Mode)	J. S. Bach
Scherzo	Hofmann
Intermezzo	Hollins
Concert Rondo	Hollins
Variations on "O Sanctissima"	Lux
March in E flat	Wély

BURTON-ON-TRENT.—In Congregational Church, by Mr. F. Attenborough, Mus. Bac.:

Toccata in C (With Pedal Solo)	Bach
Allegretto in B minor	Guilmant
Serenata	Wolstenholme
Introduction and Fugue in E	Emil Bernard
Larghetto in D flat	Faulkes
Grand Chœur	Salomé

PAIGNTON.—In Wesleyan Church, by Mr. Purcell J. Mansfield, L.L.C.M., A.R.C.O.:

Grand Fantasia in E minor, "The Storm."	Lemmens
Cantilène Pastorale, Op. 15, No. 3	Guilmart
Menuet Classique (arranged by Dr. Mansfield)	G. F. Sharpe
Cavatina	Roff
Hallelujah Chorus (Messiah)	Handel
Prayer and Cradle Song	Guilmant
Concert Piece, No. 2 (Op. 28, No. 4)	Parker
(a) Meditation	Mailly
(b) "Pâques Fleuries"	Mailly
Extemporisation (on a given theme)	
Baptismal Song	Meyerbeer
"Sperata" (arranged by Dr. Mansfield)	Neustadt
Postlude in D minor	Holloway

SOUTHSEA.—In Christ Congregational Church, by Mr. E. Stanley Jones, F.R.C.O.:

Festive March	Smart
Romance in D flat	Lemare
Rondino	Wolstenholme
Toccata	Dubois
Sonata 1.—Introduction and Allegro	Guilmant
Largo ("New World" Symphony)	Dvorak
Overture in C	Hollins

Minatures

ST. COLUMBA CHURCH, OBAN, N.B.

This is one of the finest churches in the West Highlands of Scotland. It is well filled in winter, and in summer it is crowded. The pew stewards are very attentive and obliging to visitors; no wonder, therefore, that people feel "at home" in St. Columba.

There has recently been a change of minister, the present pastor being the Rev. J. R. S. Wilson, M.A., B.D., a highly cultured and brilliant young man, of whom, we anticipate, much will be heard in the future. Oban will perhaps be a useful sphere for him for a time, but his gifts will undoubtedly lead him to larger work ere long. Mr. Wilson is a modern man, and does not run in a rut. He thinks and acts for himself. It is not often that one hears outside the Church of England a seventeen minutes' sermon; but that was the length of his evening discourse one Sunday in July, and as much instruction was compressed into that period as some men get into an hour. His sermons are always full of pith and point from beginning to end, and his matter is well put together. His melodious voice and his excellent delivery clearly show that voice production and elocution have not been neglected in his training. He is perfectly free from all studied effects and mannerisms, his style being natural and easy—in short, that of a born preacher. That he should retain the close attention of his congregation is, therefore, not surprising. Oban is distinctly most fortunate in having such an eloquent and able preacher.

The music at St. Columba is good. Anthems are

sung occasionally, we understand; but as a regular thing the service consists of a Scotch psalm, a paraphrase, and several hymns. The singing is hearty and congregational, though rather slow. The organ is a sweet-toned two-manual instrument, blown by hydraulic power. The organist is Mr. Julian H. Nesbitt—a very capable player. He was at one time a pupil of Dr. E. H. Turpin, and more recently he has studied under Mr. Walton, of Glasgow Cathedral. He puts much energy into his work, and his services are appreciated. His choir is fairly strong, though the male voices might be increased with advantage. All round, St. Columba may be considered one of the most flourishing churches in that part of Scotland.

CHELSEA WESLEYAN CHURCH.

The Chelsea Wesleyans have lately had a new home, and their handsome church is a great addition to the district. The congregation is an amalgamation of two former churches now united in the new building. The attendance is good, and the interest in the work of the church seems to be of a high order. A recent visit found the choir in good order, with excellent singing, expressive and with a fine tone. Unfortunately the service was largely devoted to the "memorial" of a worthy member just then deceased, so that the hymns were all of a funereal character, while the usual anthem was omitted altogether. We hope to find another early opportunity of hearing the choir under happier conditions, when further notice can be taken of their work.

Helping the Choir.



For only congregations could realise how much they have to do with the success of the choir! They engage a choir leader, start him off in his work, and then sit back comfortably in their pews, and watch to see what's going to happen. It is right that the responsibility should be thrown on the leader, but is it quite wise to build a little raft, put him on it, shove him off from the shore with, "Paddle your own canoe or sink"? By that attitude we do him a double injury. First we withhold that sympathy and kindly assistance which a stranger, coming into new surroundings, needs so much; and second, we put ourselves in a critical attitude which is anything but conducive to his success or to our appreciation of his good qualities.

A choir leader should be treated as we treat a minister. When a new pastor comes to a church the institutions of the church vie with each other in showing him kindness and making him welcome; he is given a public reception, everybody is anxious to hold up his hands in his work, everybody is

sympathetic and willing to overlook his weaknesses, criticism is reserved for a few months at least until he has had a fair trial. And so it should be with a new choir leader. Give him a chance, withhold criticism until he has had time to get together a choir and train them, give him the name of any good singers you may know, help him to get acquainted and in touch with the congregation. If you hear others starting to criticise, at once discourage that and stand up for him, at least until he has proved himself a failure.

It is surprising how easily a few "knockers" can destroy the usefulness of a choir leader and a choir. Six people, if they are at all prominent in the church, and especially if they are ladies, and good talkers, can run any choir leader out of a church in a year, no matter how good a man he may be. Let those six begin talking disparagingly of the leader, criticising him severely at every point, picking out his weaknesses (and we all have some weak points), and never mentioning his good qualities, and in a little while you will have almost the whole church dissatisfied and demanding his

resignation. For the fact is that in the average congregation not 10 per cent. of the people are capable of forming a correct judgment of the music; the others will be influenced entirely by what they hear from these talkers, and the pity of it is that those who talk most know the least.

And what we have said regarding the treatment of the choirmaster applies equally to the choir. If you want your dog to be faithful, don't give him a

kick every time you pass him. Give a dog a bad name, and he will be sure to live up to it. It pays to treat choirs as well as dogs kindly. Molasses will catch more flies than vinegar. So if you show your choir that you appreciate their services, it will stimulate them to put forth their best endeavour, and they will do even better work than they have ever done before. Kindness costs nothing, but it will increase the efficiency of the choir by one-half.

—*The Church Choir.*

Why they Failed.



THE following letter (written to a contemporary), giving the reasons why some candidates failed to impress a Church Committee appointed to select an organist, may be read with profit by many organists:—

"We had fifteen applicants for the position, and wishing to be fair to each person, appointed an evening for a hearing. They were all present, and each one had an opportunity to show his skill at the organ. I will not weary you with a description of what or how each man played, but I want to ask if you cannot render a service to your brother organists as well as Church Music Committees by calling attention to mannerisms at the organ, which serve to detract from a good musical impression, and which at the same time attract the attention and provoke the criticism of the listeners.

On the occasion referred to, I was in several instances so much disturbed by mannerisms that I could not properly listen to or judge of the musical proficiency. I recall one man whose knowledge was evident, but whose antics were so suggestive of an acrobat or gymnast that all enjoyment of the music was destroyed. Is there not in your profession some code of manners to guide and control a needless tendency of this sort?

"One other man played with such manifest effort and strength and gesticulated so emphatically with his head, his shoulders, and his arms that it was a question whether he was always naturally pugilistic or whether he really was playing a tremendously difficult composition requiring hard manual labour. Can it be necessary to exhibit heroic strength in playing the organ?

"Others there were who seemed ignorant of what was suitable for the occasion, as, for instance, several fugues were played (now why fugues, when Music Committees in general do not comprehend them?), while several other pieces sounded like a brass band or a street-organ rather than music suited to a church service. It would not be fair to say that all were of this character, for there were some organists whose manner was quiet and unostentatious, and whose playing gave evidence of a spirit of sincerity and devotion as well as mastery of the instrument, and whose selections had some

fitness for the church. This last, of course, was what we had assembled for; we were trying to find a man whose manners, skill and knowledge would render him suitable to preside at an organ, direct the choir, choose the music, adapt himself to the minister, the people, and the service. It is not altogether easy for a Music Committee to arrive at a just decision when the opportunity for judging is limited and necessarily hurried. In the church I represent, the organ is conspicuously placed at the back of the pulpit, and mannerisms such as I have described would not be permissible, whatever musical or other good qualities the candidate possessed."

A MISSIONARY'S MUSICAL WORK IN EAST AFRICA.

THE Rev. J. Hartley Duerden, at one time the capable and highly esteemed conductor of the Woolwich Nonconformist Choir Union, has been a U.M.F.C. missionary at Golbanti, East Africa. He writes us as follows:

"Whilst out here I have not been entirely idle musically. I do not think I could be if I tried. I have taught the Gallas to sing from the Tonic Sol-fa notation, and they sing many hymns in four parts with a tolerable amount of correctness. To accomplish even this has entailed a vast amount of patience and some drudgery. But no choirmaster, even in England, ever achieved much who was not prepared to exercise a lot of the former quality, and to try ten thousand times, if necessary, before he achieved his end.

"One of the greatest difficulties I have encountered has been in getting my people to sing semitones with any approximation to correctness. But I have succeeded in effecting considerable improvement, and granted a little longer time, and greater leisure, even if we did not reach perfection in that direction, we would go a long way towards it.

"Up to the present in British East Africa each of the many missionary societies has pursued its own way with little or no attempt at co-operation. Now, however, there is a movement in the direction of unity. That is a hopeful sign, for if we get to know each other better, we shall probably respect each other more; and no doubt, as the movement towards unity spreads, we shall begin to see the day when a *united choir* of Africans from all parts of the Colony will assist in the praise of God at our coming conferences."

Nonconformist Church Organs.

WEST BROMWICH WESLEY CHAPEL.

Built by Messrs. Nicholson and Lord.

<i>Great Organ.</i> Compass CC to A (58 notes).			
Large Open Diapason	metal	8 ft.	58 Pipes.
Small Open Diapason	"	8 "	58 "
Stop Diapason	wood	8 "	58 "
Gamba	metal	8 "	58 "
Principal	"	4 "	58 "
Harmonic Flute	spotted metal	4 "	58 "
Twelfth	"	2½ "	58 "
Fifteenth	"	2 "	58 "
Mixture (III ranks)	"	various	174 "
Trumpet	metal	8 ft.	58 "
<i>Swell Organ.</i> Compass CC to A (58 notes).			
Bourdon	wood	16 ft.	58 Pipes.
Violin Diapason	spotted metal	8 "	58 "
Viol d'Orchestre	"	8 "	58 "
Rohr Flute	wood and metal	8 "	58 "
Voix Celeste	spotted metal	8 "	46 "
Gemshorn	"	4 "	58 "
Mixture (III ranks)	"	various	174 "
Cornopean	"	8 ft.	58 "
Oboe	"	8 "	58 "
Clarion	"	4 "	58 "
Vox Humana	"	8 "	58 "
Tremulant			

<i>Choir Organ.</i> Compass CC to A (58 notes).			
Dulciana	metal	8 ft.	58 Pipes.
Lieblich Gedact	wood and metal	8 "	58 "
Viol di Gamba	spotted metal	8 "	46 "
Flauto Traverso	wood	4 "	58 "
Piccolo	"	2 "	58 "
Clarinet	spotted metal	8 "	46 "

<i>Pedal Organ.</i> Compass CCC to F (30 notes).			
Sub Bass	wood	32 ft. tone	30 Pipes.
Open Diapason	"	16 "	30 "
Bourdon	"	16 "	30 "
Bass Flute (18 borrowed from Bourdon)	"	8 "	12 "
Violoncello	metal	8 "	30 "
Violone (18 borrowed from Violoncello)	metal	4 "	12 "

Total No. of Pipes 1906

Couplers.

Swell to Great.	Choir to Great.
Swell to Choir.	Great to Pedals.
Swell Sub Octave.	Swell to Pedals.
Swell Super Octave.	Choir to Pedals.

4 Pneumatic Thumb Pistons to Great Organ.

4 Pneumatic Thumb Pistons to Swell Organ.

Reversible Pedal for Great to Pedals "on and off." Sforzando Pedal.

The Instrument is constructed upon the latest and most approved principles of Tubular Pneumatic Transmission Action.

The Couplers are constructed with air chambers, by which system, however many are in use, the weight of the touch is never increased in the slightest, thus presenting to the player at all times a perfectly regular, even, and easy key manipulation.

The Sforzando Pedal, a rocking pedal placed in a comfortable position for the foot, is a contrivance whereby the player may bring on the full power of the Instrument gradually, or all at once, and reduce in the same manner, without the necessity of taking

the hands from the keys. The Pedal works in gradations, and a communicator is fixed over the Keyboard, which records each combination of Stops as it is thrown on.

The Pipes have been carefully and artistically voiced, due regard having been paid to the acoustic properties of the Chapel.

NEW BARNET CONGREGATIONAL CHURCH.

Built by Messrs. Bishop and Son, London and Ipswich.

<i>Great Organ.</i> Compass CC to C (61 notes).			
Open Diapason (large scale)	"	8 ft.	61 pipes.
Open Diapason (small scale)	"	8 "	61 "
Clarabella	"	8 "	61 "
Principal	"	4 "	61 "
Fifteenth	"	2 "	61 "
Trompette Harmonique	"	8 "	61 "

<i>Swell Organ.</i> Compass CC to C (61 notes).			
Lieblich Bourdon	"	16 ft.	61 pipes.
Violin Diapason	"	8 "	61 "
Lieblich Gedact	"	8 "	61 "
Vox Angelica	"	8 "	61 "
Geigen Principal	"	4 "	61 "
Harmonic Piccolo	"	2 "	61 "
Cornopean	"	8 "	61 "
Oboe	"	8 "	61 "

<i>Choir Organ.</i> Compass CC to C (61 notes).			
Dulciana	"	8 ft.	61 pipes.
Viol di Gamba	"	8 "	61 "
Flauto Traverso, (Harmonic)	"	4 "	61 "
Clarinet	"	8 "	61 "
<i>Pedal Organ.</i> Compass CCC to F (30 notes).			
Open Diapason	"	16 ft.	30 pipes.
Bourdon	"	16 "	30 "
Octave	"	8 "	12 "
Flute	"	8 "	12 pipes.

<i>Couplers, &c.</i>	
Swell to Great.	Swell to Choir.
Swell to Pedal.	Swell Octave.
Swell Sub Octave.	Swell to Great Octave.
Swell to Great Sub Octave.	Great to Pedal.
	Choir to Pedal.

2 Composition Pedals to Great and Pedal Organs.

2 Composition Pedals to Swell Organ.

1 Great to Pedal on and off by pedal.

1 Tremulant.

The Action of the Organ is on the tubular pneumatic system with Messrs. Bishop's most recent improvements.

There are 1182 pipes ranging from 16 ft. to half-an-inch in length.

MADAME CLARA BUTT, the famous singer, states that one of the greatest and sincerest compliments she ever received was given in Paris some years ago. She had been singing in a concert at a private house, when an old lady came up and shook her hands. "My child," she said, "you are an artist; you have tears in your voice. For the first time I have heard my dear husband's song sung as he would have wished to hear it. Let me thank you." The old lady was the widow of Gounod, the great composer.

Echoes from the Churches.

A copy of "The Chormaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month.

METROPOLITAN.

CLAPTON.—We are requested to state that Mr. W. C. Webb, organist of Downs Chapel, gained his F.R.C.O. at the recent examination.

PROVINCIAL.

BEDFORD.—Mr. and Mrs. A. Mason (*née* Lepard) have been presented with a teapot by the members of the choir of Bunyan Choir on their marriage.

BOURNEMOUTH.—Mr. J. J. Brazier, the able choir-master of St. Mark's Presbyterian Church, writes as follows in the church magazine:—"In speaking of the work of the choir, it is a pleasure first of all to acknowledge the unwavering loyalty and devotion of the members. Few in number, and residing at some distance from the church, they have nevertheless attended the services and practices regularly, and I am glad of this opportunity of bearing testimony to this pleasing and encouraging feature which has been the more commendable, because, in the absence of an organ, the musical part of the service has been of the plainest character. Now that the organ is installed it will be possible to make this department more attractive, and it is earnestly hoped that the vacancies in the choir may be speedily filled. We can render most important service by endeavouring to make the public worship impressive and helpful, and it is gratifying to know that our efforts are appreciated by minister and congregation."

CHELMSFORD.—Mr. C. E. Gosling has been presented with a tea-and coffee service on the occasion of his marriage, by the choir of London Road Congregational Church.

RUXTON (SALOP).—The Sunday-school anniversary services in connection with the Congregational Church were held on Sunday, July 29th. The pastor, the Rev. T. Morgan, preached in the morning, and in the afternoon special music was given by the scholars and choir. In the evening the service of song, "The Gates Ajar," was given by the scholars and choir. Solos were taken by the Misses Lily Tomlinson and Gladys Morgan, and a duet and a quartet by Mr. W. H. Gittins, Mr. Cecil Tomlinson, and Miss L. Tomlinson, and Emily Morgan. The connective readings were taken by the Rev. T. Morgan. Mr. D. Morgan conducted, and the accompanists for the day were Mrs. W. H. Gittins, the Misses M. D. Owen and Lily Tomlinson. The services were highly successful, and good collections were taken.

SHEFFIELD.—Mr. C. R. Tucker, the organist and choirmaster of Cemetery Road Baptist Church, has been presented with a silver tea service in recognition of his services.

WREXHAM.—A new organ has been built in Queen Street Congregational Church.

COLONIAL.

AUCKLAND, N.Z.—A very successful recital of vocal and instrumental music was given on June 18th in the Grafton Road Wesleyan Church, when a long and varied programme was presented. A feature of the evening was the singing of four

choirs from different churches in the circuit. St. John's choir rendered Mendelssohn's duet and chorus, "I waited for the Lord," while the Kingsland and Onehunga choirs gave Hollins' "O worship the Lord" and Bradley's "Seek ye the Lord" respectively. The choir from Grafton Road Church were heard in the part-song, "Forward together," and a double quartette of male voices also gave two items. The vocalists of the evening were Mrs. Hamilton Hodges, who sang "Elizabeth's Prayer," from "Tannhauser," Mr. T. B. Rowe ("Lord, God of Abraham"), Miss Phillips, and Mr. G. McGhie.

The instrumental items of the programme consisted of a trombone solo, "Nazareth," by Mr. H. Taylor, and organ solos by Mr. T. E. Midgley, "Theme Varied" (Hird), and Mr. H. E. Light, "Andante in D Flat" (Lemare), and "Marche Militaire" (Clark).

New Music.

NOVELLO AND CO., BERNERS STREET, W.

One Hundred Psalms and the Canticles Pointed for Chanting.—The Psalms (Bible Version) have been well selected by Dr. J. Monro Gibson and Mr. Wm. Cowan, and the music has been admirably selected by Mr. F. G. Edwards. Messrs. J. Booth, Alfred Hollins, J. H. Mauder, and John E. West, have written chants specially for this book, but those selected are chiefly old and well-tried favourites. The pointing has been carefully done; it is simple and helpful to congregational singing.

Concert Overture in C Minor, for organ. By H. A. Fricker. 2s. 6d.—An able work, chiefly in 9-8 time, with perhaps rather too many unison passages.

Scherzo in A Flat, for organ. By E. C. Bairstow. 1s. 6d.—Graceful and pleasing, but needs clean playing.

Symphony in D Minor, for organ. By E. H. Lemare. 4s. 6d.—This is an exceedingly clever work, and should command the attention of all skilled organists. While all is good, we can specially commend the third movement (scherzo) and the final movement (allegro giusto) as brilliant and most effective.

Grand Chœur, for organ. By H. M. Higgs. 1s.—A very showy piece.

Introduction and Fugato in A Minor. By H. M. Higgs.—Very suitable for teaching purposes.

Meditation, Polonaise, Idyll, for violin and piano. By W. Wolstenholme.—These three compositions are charming, and will certainly take the fancy of capable violinists. The second is specially brilliant.

The Lord hath done great things, by J. E. West; *O, how amiable are Thy dwellings*, by J. H. Mauder; *Cast me not away*, by C. Lee Williams.—Three very useful anthems. The first, which is bright throughout, was specially composed for a Lichfield festival. Parts for brass and drums are written for it. The second is for first and second

treble voices only, and is melodious. The third is, of course, of the quiet order, and is suitable for unaccompanied singing.

War Song, The Oath, Arrival of the Conspirators. By Laurent de Rillé.—Three new numbers of the Orpheus Series. Male voice choirs will find them very telling.

H. FROWDE, AMEN CORNER, E.C.

The English Hymnal.—This is a collection of some of the best hymns in the English language, and is intended for use in the Church of England. The selection has been made in a broad spirit, for all schools of thought are represented. The music has, on the whole, been fairly well selected, and again the choice has been a very wide one, as even some of "Moody and Sankey" are included. But some of the tunes are of very doubtful merit, and we question if the Plainsong Notation will add to the popularity of the book. The aim of the editor has been to provide a book for *congregational* singing. A feature is that many well-known tunes are lowered a semi-tone. Whether this was necessary—except in a few instances—we doubt. Every hymn is so arranged that it can be sung in unison, and certain verses are marked as being suitable for unison singing. Expression marks have been entirely omitted.

Berceuse, for the organ. By Granville Humphreys. 1s. 6d.—A dainty melody, and would make an excellent opening voluntary. It is published by the author, at Barton House, 66, Deansgate, Manchester.

Correspondence.

FREE CHURCH CHOIRS AT HOLIDAY RESORTS.

To the Editor of THE MUSICAL JOURNAL.

SIR,—It would indeed be very helpful if holiday-making choir members would take the hint you gave them in August JOURNAL to offer their assistance at places where they are spending their vacation. Let me give you my experience of last Sunday. I went to a Nonconformist church in a small seaside town. The building is an attractive one and well situated. The minister is a B.A., and, though not a brilliant preacher by any means, he is an earnest man. But the choir consisted of two young girls under 16 years of age! The minister apologised for the absence of the choir, saying no doubt they were in bed, tired after waiting on their numerous visitors, or busy preparing the Sunday dinner for them. I could hear many good singers in the congregation, and I felt sure they were choir members somewhere. Now if they had gone to the assistance of those two poor young girls, we might have had some decent singing. As it was, it was miserable. I was glad when the service was over, and it will be a long time before I shall attend another service at that church.—Yours truly,

A HOLIDAY MAKER.

If church music is to have the true spirit, it must be the work of a religious nature; an irreligious man or woman, no matter how skilful as a composer, cannot write true sacred music.

Accidentals.

GAINING SALVATION.

THERE was a young girl named Maria,
Who sang in the Methodist quia,
They gave her no pay,
But that was her way
Of saving herself from the fia.

"You talked all through my solo," said the musician a little resentfully.

"Oh, that's all right," said the self-sufficient sage. "I wasn't saying anything you would care about hearing."

MRS. NEXDORF: "I bought a new piece of music for my daughter to play, and I guess she'll master it soon. She was trying all afternoon."

Miss Pepprey: "Indeed, she was; very!"

MISS BLANK must have an angelic disposition; she's sung in the same choir for six years."

"That's no sign! When they quarrel, the others are always the ones to leave."

SHE said she'd sing some songs for him,
And he was sore beset;
She meant it as a promise, but
He took it as a threat.

"WILL you sing something, Miss Skreechleigh?" "Oh, really, I can't." "Very well, then. I met your music teacher this afternoon and he told me you couldn't, but I thought perhaps he was pre-judiced."

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